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other instances of conflict of opinion which we desire to note, as showing that even in cultivated minds how little absolute dependence can be placed upon their verdicts as criterions of acknowledged estimation, when diverse temperaments or even experiences shall have interposed their influence.

William Ware, whom we also then quoted, was a person of impressive organization, scholarly in its acquisitions, and well-toned in his writings—one who had felt a love for Art, and studied it votively, after seeing much of it in this country and abroad; (he wrote, upon the whole, the best examination of Allston's works yet.) The lectures which were collected under the title of *European Capitals*,* were a digest of his views in this respect, and we can conclude his opinions were well-grounded and honest. Mrs. Jameson makes the general remark as regards her opinions on Art in the diary, that they are still as applicable as ever. So in putting some further notes from these respectively side by side, we conceive we will be doing neither injustice. She says:

"Jan. 10.—I stood to-day sometime between those two great masterpieces, 'The Transfiguration' of Raphael, and Domenichino's 'Communion of St. Jerome.' In the 'Transfiguration' I am dazzled by the flood of light which bursts from the opening heavens above, and affected by the dramatic interest of the group below. What splendor of color! What variety of expression! What masterly grouping of the heads! I see all this, but to me the picture wants unity of interest; it is two pictures in one; the demoniac boy in the foreground always shocks me; and thus from my peculiarity of taste, the pleasure it gives me is not so perfect as it ought to be."

Mr. Ware says of it:

"I would only name one general fault—if fault it be—which struck my eye as soon as I saw it, which was the general tone of color in the celestial part of the picture. It is almost of a deep cloud-blue, fading away into a bluish-white as it reaches the figures of Christ and the two Apostles, which gives to it all a cold and heavy look, when we certainly would expect from the scene something like the radiance, brightness, and glory of Heaven, as nearly as color could express it."

Could opposite atmospheric influences have produced such diversity, or shall we be content to award it to the varied sensitiveness of individuals to the same effects of light and color? To acknowledge the latter will be to allow all Art-criticism to be greatly untrustworthy except for individuals of like temperament with the critic, for even training will not always produce conformation. Note again what Ware says of the Domenichino:

"I suppose it is in the subject of the picture in which the difficulty lies—but it produces little effect beyond admiration."

On the other hand, Mrs. Jameson exclaims:

"I can never turn to the Domenichino without being thrilled with emotion and touched with awe."

Here we have diverse results, not confined to light or color; but for another instance of the latter take Guido's "Aurora" for a test. Speaking in connection with the "Transfiguration," Ware says:

"The heavens are of a similar dark blue, lighter only about the person of Apollo, where a light yellow breaks in—somewhat hard and cold in the general tone of color."

Mrs. Jameson writes:

"I can only say that it far surpassed my expectations: the coloring is the most brilliant, yet the most harmonious in the world; and there is a depth, a strength, a richness in the tints, not common to Guido's style."

* Boston: Phillips, Sampson, & Co. 1851.

THE MOTHER'S FIRST GRIEF.

SHE sits beside the cradle,
And her tears are streaming fast;
For she sees the present only,
While she thinks of all the past—
Of the days so full of gladness,
When her first-born's answering kiss
Thrilled her soul with such a rapture
That it knew no other bliss.
O those happy, happy moments,
They but deepen her despair!
For she bends above the cradle,
And her baby is not there.
There are words of comfort spoken,
And the leaden clouds of grief
Wear the smiling bow of promise,
And she feels a sad relief;
But her wavering thoughts will wander,
Till they settle on the scene
Of the dark and silent chamber,
And of all that might have been;
For a little vacant garment,
Or a shining tress of hair,
Tells her heart, in tones of anguish,
That her baby is not there.
She sits beside the cradle,
But her tears no longer flow;
For she sees a blessed vision,
And forgets all earthly woe.
Saintly eyes look down upon her,
And the Voice that hush'd the sea
Stills her spirit with the whisper—
"Suffer them to come to Me."
And while her soul is lifted
On the soaring wings of prayer,
Heaven's crystal gables swing inward,
And she sees her baby there.

National Magazine. (Eng.)

R. S. CHILTON.

BOOK NOTICES.

CHAPMAN'S AMERICAN DRAWING-BOOK. No. V., just published,* contains full and comprehensive information relative to the use of Oil-colors, also instruction in regard to Water-color Painting, including painting in Tempera and Fresco. The subject of Etching is begun in the number, accompanied with many admirably engraved illustrations of tools, *modus operandi*, etc.

"The American House-Carpenter"† is an excellent work for the persons it is intended for, namely, house-carpenters. All the higher class of mechanical difficulties of this business are elucidated; particularly those which are controlled by the principles of geometry. The "strength of materials" is one of the important features of the work; and the more so as the experiments made by the author were wholly confined to American materials.

"HAND-BOOK OF HOUSEHOLD SCIENCE."‡ This work is a compendium of practical information relating to the conditions of life and health; it may be called the art of living according to material science. The chemical laws of Light, Heat, and Food are clearly set down, and the diagrams illustrating them are well engraved and printed.

* J. S. Redfield, publisher, No. 54 Beekman street.

† "The American House-Carpenter." By R. G. Hatfield. Wiley & Halsted: New York.

‡ The "Hand-Book of Household Science." By Edward L. Youmans. D. Appleton & Co. New York: 1857. Pp. 447.